CATHERINE

ART GALLERY OF ONTARIO

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Selected Baroque Paintings from Italian Banks

Treasures from the Baroque Age

BY JANET M. BROOKE

ITALIAN BANKS HAVE ALIGNED THEMSELVES WITH THE fine arts for over five centuries; indeed, it is to the patronage of the powerful and erudite mercantile and banking families of the High Renaissance – the Medici, Sforza, Este, who patronized some of the greatest painters of their day – that we owe some of the crowning achievements of that extraordinary era in the history of art. Today, Italian banks continue this laudable tradition by sponsoring research and publications on Italian art, by supporting programs aimed at protecting their country's artistic heritage, and by continuing to collect important examples of Italian painting and sculpture.

Starting December 19, visitors to the Gallery will have a rare opportunity to enjoy the fruits of this undertaking. *Selected Baroque Paintings from Italian Banks*, an exhibition of 25 exceptional examples of 17th-century Italian painting culled from the extensive collections of Italian banks, is offered to the North American public by The Italian Banking Association and the Italian Ministry of Foreign Affairs. On view this past autumn at the National Gallery of Art in Washington, the exhibition is presented at the AGO in collaboration with the Italian Cultural Institute, organizers of the *Italy in Canada 1990-91* Festival, an expansive program of theatre, music, architecture and other arts, currently taking place throughout Toronto.

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During the second quarter of the 16th century, the Church of Rome weathered the greatest threat to its spiritual and political domination of Europe since the repulsion of the armies of Islam by Charles Martel at Tours in 732 AD. Sweeping through Northern Europe and Britain, the Reformation challenged the authority of Catholic dogma and the role of imagery in its liturgy. In Italy, the status of Rome as a religious and artistic capital was seriously diminished following the sack of the city in 1527, and throughout the rest of the century the glorious achievements of the High Renaissance and Mannerist artists – Raphael, Leonardo, Michelangelo, Titian, Bronzino and others – were slowly eroded through increasingly sterile repetition of forms and ideas. The Council of Trent, convened between 1545 and 1563 to address the threat of Protestant reform, formally re-asserted the role of the visual arts in the enforcement of Catholic doctrine, and by 1600 a new generation of artists had emerged to redefine traditional iconography in a revitalized style we call Baroque.

With Rome established as a crucible for art commissions, young painters like Caravaggio, Guido Reni and the Carracci flocked there from their native provinces elsewhere in Italy to seek commissions from wealthy and cultivated clergymen-patrons. Soon afterward, the Vatican emerged overwhelmingly as the century's principal patron and for the next several decades undertook an incredibly ambitious building program calling for new and enlarged churches throughout the city. The urban fabric of Rome as we know it today remains largely defined by that campaign, one whose sheer breadth and quality are unequalled elsewhere to this day.

Baroque painting cannot be defined as a single style; indeed, the vast opportunities created for artists by the increased availability of commissions nurtured the emergence of a variety of regional schools. In general, Baroque painting is distinguished by a dramatic massing of figures in a clearly readable space, by the use of lighting to underscore the action portrayed, and by an investigation of the emotive possibilities of gesture and expression. Through an increased awareness of the natural world, artists explored new themes such as still life and landscape. Baroque painting appealed directly to the viewer's senses and emotions, and the subject matter favoured for religious commissions carried messages of revelation, sacrifice and redemption, underscoring the role of the institution as intercessor between the faithful and the divine.

The works featured in *Selected Baroque Paintings from Italian Banks* reveal the broad spectrum of Baroque achievement, and include examples from a number of regional schools, by many of the century's most important artists. Caravaggio's moody and troubling *The Martyrdom of Saint Ursula* of 1610 is the artist's last documented canvas. Several other paintings, including a stunning Lanfranco, *The Calling of Saint Matthew* c.1628–38, and Guido Reni's *Moses with the Tablets of the Law* c.1620–25 reveal the enormous impact Caravaggio exercised upon his contemporaries and succeeding generations of artists. Monumental decoration – the context for innumerable commissions during the 17th century – is represented by Carlo Maratta's two huge *bozzetti* or oil sketches, both depicting *The Triumph of Clemency*. Mei's enigmatic *The Charlatan* is laden with satirical references to philosophy and medicine, and is one painter's response to the challenge of a world expanded by scientific inquiry. The emergence of new forms of subject matter is represented by Salvator Rosa's *Landscape with Figures*.

Bernardino Mei, *Orestes Killing Aegisthus and Clytemnestra*, 1654; oil on canvas, 136 x 175 cm. Monte dei Paschi di Siena.

Bartolomeo Cavarozzi, *Holy Family* c.1622–1625; oil on canvas, 173.4 x 113 cm. Ente Previdenziale Sanpaolo.

Salvator Rosa, *Landscape with Figures*, 1660s; oil on canvas, 122 x 173 cm. Banco di Sicilia.

Selected Baroque Paintings from Italian Banks runs to January 27, and is accompanied by a fully illustrated catalogue that was published for The Italian Banking Association and prepared by a team of Baroque scholars under the direction of the exhibition's curators, Pier Giovanni Castagnoli of the University of Bologna and Diane de Grazia of the National Gallery of Art in Washington. The exhibition will be installed around the Walker Court, whose Italianate style provides a sympathetic environment for these rarely seen paintings, and will be joined by a parallel presentation of the AGO's collection of Florentine Baroque bronzes. The AGO is proud to be able to offer its visitors this fascinating glimpse of a unique moment in the history of art and patronage.

Janet M. Brooke is curator of European painting and sculpture at the AGO.

Selected Baroque Paintings from Italian Banks. Walker Court. Dec 19 – Jan 27

A conversation with the Chief Curator

Roald Nasgaard

BORN IN DENMARK IN 1941, ROALD NASGAARD CAME TO Canada at the age of nine. He has an MA from the University of British Columbia, with a thesis on Alberto Giacometti, and holds a PhD degree from the Institute of Fine Arts at New York University (his dissertation was on J.E. Willumsen and turn-of-the-century symbolist art).

Appointed curator of contemporary art in 1975, he became chief curator at the AGO three years later. A specialist in modern and contemporary art, the author of numerous articles and catalogues, he has received several awards and fellowships and currently teaches at the University of Toronto.

Among Roald Nasgaard's major recent exhibitions at the AGO are *The Mystic North: Symbolist Landscape Paintings in Northern Europe and North America 1890-1940*, organized in 1984 (he also wrote the best-selling catalogue); and, the following year, *The European Iceberg: Creativity in Germany and Italy Today*. In 1988, authoring the accompanying book, he co-curated *Gerhard Richter Paintings*. His upcoming *Individualités: 14 Contemporary Artists from France* opens at the AGO on January 25.

BY MERIKÉ WEILER

Meriké Weiler: The chief curator oversees the collections and also plays a key role in establishing the future direction and philosophy, the vision, of the Gallery. Is that a valid, if terse, definition?

Roald Nasgaard: Fundamentally, the chief curator is responsible for the AGO's artistic program. That includes acquisitions, the exhibition programs, all the things that have to do with the care and administration of the collection. (Of course, much of that gets delegated out to other curators and other areas like Art Support, Conservation, Registration, Extension Services.) And ultimately, along with the director, the Board of Trustees and various committees, there's the responsibility for structuring a coherent, high quality program – overseeing the direction in which the collection is going to go, how it's to be funded, how the funding is to be apportioned. Because that's all part of the process of deciding where the museum's *weight* will be. Of course, some of the decision making is dictated by the growing collections themselves and by art market potential. So many factors intertwine in making that next, seemingly simple decision.

What's the AGO's mandate?

The Gallery was set up as a general visual art museum. From the very beginning, there's been a strong commitment to collecting Canadian art. At the same time, we think internationally and those two activities have always been closely interknit, one informing the other. We also position ourselves in relation to the Royal Ontario Museum: they assumed certain responsibilities, we assumed others. Although as art changes, as community interests change, the possibility for broadening that mandate is always there. We only decided a few years ago, for example, to incorporate Inuit art in a serious way – hesitating, because we've always been lean on acquisition resources and the trade-off for diversification, for moving into new areas, is yet thinner resources. Sometimes, however, events help to facilitate the broadening of our perspectives: two major donations gave us the solid base to take Inuit art seriously and hire a full curator, Norman Zepp. I suppose that's what we keep hoping will happen with photography, which we're not yet collecting as an independent discipline. In a sense, we're looking for our hand to be forced.

The AGO's strength lies in the history of Western art, starting with the Renaissance.

The collection *is* Eurocentric. It begins in the Renaissance, centered around work produced in Europe and subsequently in North America. The old master collection is not large: few Canadian collections *are*, because there haven't been the resources from private collectors or lavish royal collections for Canadian museums on which to base themselves. Nevertheless, it's a collection that's full of gems.

What are some of the "gems" in the historical collection?

The Chardin still life. And, a bit earlier, Simon Marmion's *Mass of St. Gregory*, full of marvels – a painter not all that well-known and only identified as an independent painting personality within the last ten years or so.

You were responsible for acquiring the Marmion, weren't you?

Yes, during that short period when I looked after the historical collection in the absence of a dedicated curator... Then there's Pissarro's *Boieldieu Bridge*, an exemplary impressionistic picture. The Degas *Woman in Bath* and all the Picassos are special. And, in the last ten years or so, the growth of the Surrealist collection has become very important. Alan Wilkinson, curator of 20th-century sculpture, and I made a conscious decision that the AGO's Moore collection would benefit from a broader context of both Modern painting and sculpture, especially from the Surrealist period in which Moore's work is rooted. Then, of course, one's thoughts expand: Surrealism can also help tie together other works in the AGO collection. That led to the acquisition of the 1927 Miro – Miro from that transitional period where he turns into a full-fledged abstract Surrealist painter with biomorphic forms and all the essential vocabulary basic for subsequent Modernist art. And there are works like the Surrealist Giacometti, the Tanguy (one of the best he ever produced), the Arp, the Gorky. That Gorky was a real find. It helps to provide a background for the Abstract Expressionist pictures and has a nice parallel in Canadian art with the AGO's Borduas gouache. It's also a good example of how well we can collect with relatively few resources. Each work, insofar as it can, helps build connections and contexts.

Roald Nasgaard with Gerhard Richter's *Barn*, 1983.

Each work helps build connections.

So you try to create reverberations.

Right. Our understanding, our perceptions, our readings of any piece are enriched if there are other objects to refer to or see alongside.

When the Gallery expanson is complete, how do you envisage exhibiting the AGO's "gems"?

Fortunately, most of our important old masters have been on view consistently. We've consciously seen to that. But with a new curator of European painting and sculpture, Janet Brooke, and with the refurbishment of the galleries, we have an opportunity to rethink the entire presentation of the old master collection. And, we trust, to integrate painting and sculpture much better. But the major thrust of Stage III is to provide permanent space for the contemporary collection, particularly the international contemporary collection, which has only appeared in bits and pieces over the years whenever there's been spare space. I think few people are aware of just what we have. I even feel that way myself, because I've never had an opportunity to put it together comprehensively. I have an abstract notion in my mind, and I have lists on paper, but how the international collection actually coheres to tell one of the many stories of contemporary art will only become clear with the potentials of Stage III.

The AGO's 20th-century and contemporary collections seem to cluster around movements: American Abstract Expressionism from the 1960s, Minimalism, Conceptualism ... more recently, European Neo-Expressionism.

In terms of modern and contemporary art, 20 years or so ago it was probably much easier to conceive of collecting in a coherent way. There was a belief in a well-circumscribed Modernist project with key works and key artists carefully delineated and aligned: Fauvism, Cubism, certain parts of Surrealism, Abstract Expressionism, and then the New York production. The Gallery, as it could do no other, followed that as well. In 1960, helped along by the energy of the Women's Committee (as it was then called), the AGO began to collect a cluster of Abstract Expressionist pictures, acquiring very astutely – a Rothko, Kline, Sam Francis, Hofmann, Motherwell. The next step was to buy colourfield painting and Pop Art. And by the time I arrived, we were just rounding off Minimal art and trying to hit the highlights of Conceptualism. So a pattern had already developed of concentrating on some key movements and trying, insofar as resources allowed, to create areas of coherence. To do that became even more important in the 1970s as art production expanded. And even more so in the 1980s, when the art world became much larger. In North America, back in the 1970s, we still assumed that *here* was where serious art was being done. Of course, we were quickly disabused of that rather parochial notion and learned that Europe had been producing art all along: art that may not have conformed to the critical categories North America had developed, but that didn't deprive it of its own importance and coherence. Rereading Lucy Lippard, for example (the first major book on Pop Art) ... when she discussed European artists like Gerhard Richter or Michelangelo Pistoletto, she kind of shook her head to the effect of "Well, they're trying but they haven't got it quite right, have they?" It's just an illustration of the tendency of a power centre to assume that its own criteria should be the basis for judgement of work produced elsewhere. In this case, of course, the Europeans had other cards up their sleeves!

It's impossible to be encyclopaedic.

You believe European artists were dismissed by the power brokers in North America?

Yes. It wasn't until the 1980s were introduced by the sudden flooding of the market-place by Neo-Expressionism and the trans-avant-garde from Italy and Germany that, in an odd way, North America learned to read history backward. Having given credibility to recent European painting, it became possible to accept the work of immediately preceding artists like Richter and Polke, or the Italian Arte Povera artists. The importance of Arte Povera was never really understood until after the acceptance of trans-avant-garde painting. Then came an even further reading backward. It's now possible, for example, to see Lucio Fontana in a serious way. As a consequence of all this, the art world broadened immensely. And today, it would be impossible for any museum to attempt to be encyclopaedic or truly representative. So it seems wiser to continue thinking in terms of significant clusters or focuses. Arte Povera became one of those: at the moment, there's no question that we have the most serious Arte Povera collection on this continent.

DECEMBER • CALENDAR OF EVENTS

1 Saturday

Exhibitions

Selected Baroque Paintings from Italian Banks
Dec 19 – Jan 27

Dürer and the Golden Age in Nuremberg
to Dec 2

Irene F. Whittome: Musée des Traces
to Jan 6

Walter Trier: A Celebration of Toys
to Jan 13

2&4pm Tour

2 Sunday

12–4pm Hands On
1–4pm F&C Studio
2&4pm Tour
2:30pm Tour: en français
3pm Lecture: Books without Bounds

4 Tuesday

12:15&2 Tour

5 Wednesday

9:30am ***Art in the Morning***
12:15&2 Tour
6pm ***Rendezvous with Art***
6:45pm Tour: en français
7:30pm Tour

6 Thursday

12:15&2 Tour

7 Friday

11:15am ***Artful Conversation***
2pm Tour
12:30pm Noon-Hour Film

8 Saturday

2&4pm Tour

9 Sunday

11am ***Sunday Start with Art***
12–4pm Hands On
1–4pm F&C Studio
2pm Tour
2:30pm Tour: en français
3pm Sunday Concert
4pm Tour

10 Monday

7pm ***Mistletoe Mystery***

11 Tuesday

12:15&2 Tour

12 Wednesday

12:15&2 Tour
6pm ***Rendezvous with Art***
6:45pm Tour: en français
7:30pm ***Grange Musicale***
7:30pm Tour

13 Thursday

12:15&2 Tour

14 Friday

11:15am ***Artful Conversation***
2pm Tour
12:30pm Noon-Hour Film

15 Saturday

2&4pm Tour

16 Sunday

12–4pm Hands On
2&4pm Tour
2:30pm Tour: en français

18 Tuesday

12:15&2 Tour

19 Wednesday

12:15&2 Tour
6pm ***Rendezvous with Art***
6:45pm Tour: en français
7:30pm Tour

20 Thursday

12:15&2 Tour

21 Friday

11:15am ***Artful Conversation***
12:30pm Noon-Hour Film
2pm Tour

22 Saturday

2pm Tour

23 Sunday

12–4pm Hands On
2pm Tour
2:30pm Tour: en français

24 Monday

Holiday Hours
Closed Dec 24–25

26 Tuesday

Holiday Hours
Open: Galleries, Book & Coffee shops, Members' Lounge

27 Thursday

12:15&2 Tour

28 Friday

11:15am ***Artful Conversation***
12:30pm Noon-Hour Film
2pm Tour

29 Saturday

2pm Tour: Signed Talk
4pm Tour

30 Sunday

12–4pm Hands On
2&4pm Tour
2:30pm Tour: en français

31 Monday

Holiday Hours: Closed (also Jan 1)

Deciding what is or isn't significant sets you up as a tastemaker. Is that role part of the chief curator's job?

It seems to be, whether one consciously sets out to do that or not. But you have to make distinctions here about job responsibilities. The chief curator is, whatever else, a policy-making and administrative figure. However, it so happens that the same person who sits at the chief curator's desk at the AGO is also a curator responsible for a specific curatorial area, namely international contemporary art … And given the AGO's long tradition of allowing all its curators to operate with considerable independence (every decision doesn't get referred back to the chief curator for approval), each curator becomes a tastemaker in a way. Dennis Reid's recent attention to Lucius O'Brien, Philip Monk's acquisition of a second or third painting by a young Canadian artist or Kathy Lochnan's decision to focus on English watercolours, say, sends out a number of signals and determines the nature of the support from the community. And certainly, within the area of international contemporary art, an exhibition like *The European Iceberg* in 1985 was about changing perspectives, about providing a context (if only a context for the AGO to change its collecting pattern), about providing a base of information. Hence the need to do a kind of contemporary blockbuster. And I think it worked. Subsequently, in conjunction with other events both in this community and in the rest of Canada, a perspective has developed that's almost more European-oriented than U.S.-oriented.

So The European Iceberg *gave validity and visibility to European – specifically German and Italian – artists?*

Yes.

In January you're opening another investigative exhibition, Individualités. *Does it have a somewhat similar subtext? To publicize the work of, in this case, contemporary French artists?*

Let's put it this way. My interest stems from my sense that a number of very good artists work in France, few of whom have international visibility. In the 1980s, the art world broadened: from being American-based, it gave equal prominence to Germany, Italy and, to a certain extent, Britain. But France, remarkably, was almost excluded. There seemed as little interest in French art in Europe as on this side of the Atlantic. I think that phenomenon is part of France's burden of history. France was *the* strategic country for modern art until the end of the 1930s, yet after the war, an attempt to re-establish that position failed badly. As art history was understood, the torch of creativity had passed to the United States. A few artists like Yves Klein, Daniel Buren and Christian Boltanski have managed to get international exposure but, generally, to speak about French art means eliciting disparaging looks from many people. One purpose of the show is to try to change that attitude. And though nationally based exhibitions are problematic, since the prejudice itself is nationally based in this case, it seems a valid-enough strategy, a viable method of giving visibility to a number of good artists who work in France.

A St. George-and-the-Dragon stance: taking on the art world.

It's not nearly as dramatic as that. But Canada, for example, is still a peripheral country vis-à-vis the art world: no matter how good Canadian artists are, and have been, it's always a struggle to find a place for their work in the art information distribution system. That's a problem for all peripheral nations. And in a bizarre way, France has been peripheral for the last 30-odd years. There's a kind of irony there, because we've never had a history of being anywhere near the centre, while France *was* the centre for so long.

Jörg Immendorff, *Hü*, 1984; synthetic resin on canvas, 285 x 400 cm. Gift from the Volunteer Committee Fund, 1985.

What's the role of the AGO? Nowadays, many museums are trying to broaden their mandate, trying to come up with programs and techniques that will pull in a larger audience.

Our role is to communicate something of the art experience. We live in a society that is visually remarkably illiterate. I don't think our role is first to 'up' our attendance or provide a more popular product per se. It's to be energetic, imaginative, in how we make the art experience accessible.

The AGO allows its curators independence.

Some contemporary works pose difficulties for even highly educated people. How do you go about making them accessible to the vast populace?

That's one of the major challenges of the installations for the new AGO. We've made a number of experiments about accessibility, the most obvious example being the Group of Seven galleries, where a variety of techniques are being tried. But contemporary art poses unique problems: it doesn't usually live within gold frames or sit on pedestals and is much more vulnerable to intrusions of hardware. Because contemporary art lives in the same literal world as the rest of us, video screens, telephones, labels and such impinge on its space and confuse its definition. That's one of our problems. How do we find ways of providing our various audiences with clues, with help for accessibility and understanding?

You're suggesting that the means of explanation are sometimes too similar to the actual materials used by contemporary artists? So that differentiating between art and non-art is troublesome?

It's also a problem of respecting the integrity of the artwork. If you make it compete with similar looking but non-art elements within an installation, then you're forsaking your responsibility to the art. It's like setting up a gallery of Donald Judd sculptures and putting a bench in the middle. Or a video installation with a video monitor to explain it. Or a Conceptual piece with lots of didactic labels. And because contemporary works spread out into real space, the dividing line between the space of the work of art and what's outside it is elusive.

But a Conceptual piece like Ian Carr-Harris's Across Town, *for example, which consists of plywood speakers and a rather crude platform, is problematic for many. Because I happen to think highly of his work, whenever I've lectured I've been able to transmit my own enthusiasm. But aside from fielding hundreds of tourers, how do you present work of this kind?*

There's nothing more persuasive than a live body – an enthusiastic docent who can both explain and convey a conviction about the work is more effective than any other means.

Our role is to communicate.

We're now in the 1990s, the last decade of the century. What do you see as future directions? Do you have a wish list of any kind?

There's still an urgent need to fill significant gaps in the collection.

Such as?

In terms of my own area of responsibilities at the AGO, Joseph Beuys is an essential figure in what's developing into a fairly strong German collection. He's significant because of his influence: he forms the core for a variety of both German and international art that followed. And, in a way, he defines European art, how it distinguishes itself from American art. I go along with the juxtaposition increasingly being made between Joseph Beuys and Andy Warhol as the two saints of contemporary art. One, the shaman engaged in mystical ways with the world, intent on remaking or reshaping it. The other, a recorder, a mere reflector of the world, who produced a succinct astute distillation of essential aspects of the world from the 1960s to the 1980s.

In contrast to Warhol's amorality, Beuys seemed to project a spiritual questing quality …

Beuys was an intervener, Warhol, the recorder, with his polaroid camera and his tapedeck on his knees. It's a startling kind of contrast. Or is that perhaps too simplistic?

Ideally, would you like to have a strong collection of works by Warhol and by Beuys and his followers?

That would be splendid. I'd also like to consolidate even further the important areas the AGO already has. What's missing is a Barnett Newman. And it's regrettable that we don't have a stronger Jackson Pollock. In Pop Art, there's no significant Rosenquist, no Lichtenstein. Also, although we've been able to collect in depth the work of Canadian artists we strongly believe in, very rarely has that been true of non-Canadian artists throughout any period of our collecting history. We're fortunate to have six or so important Picassos, but we're missing that key analytic Cubist Picasso for example. Just as we're missing the key examples of Post-Impressionist art: where is that Cézanne, where's van Gogh? And we have no strong Mannerist works. If the millenium is going to fulfil my wish list, it's going to be a very long one. What I'd *really* like the millenium to produce is a large community of collectors who believe it's their social responsibility to build a great visual arts museum in Toronto.

Meriké Weiler is editor of AGO News.

Exhibitions

Selected Baroque Paintings from Italian Banks
Walker Court
Dec 19 – Jan 27
Presented by the Art Gallery of Ontario in conjunction with *Italy in Canada 1990-91*, which is coordinated by the **Italian Cultural Institute**, Toronto. The exhibition is organized by the National Gallery of Art, Washington, D.C., in collaboration with the **Italian Ministry of Foreign Affairs** and **The Italian Banking Association** (ABI). Additional support is provided by the carriers Alitalia and the insurers Assitalia.

Dürer and the Golden Age in Nuremberg
Walter Trier Gallery
to Dec 2
Culled primarily from the AGO collection, this exhibition reveals Dürer's genius and Nuremberg's significance at the start of the 16th century. Sponsored by **Shell Canada Ltd.**

Irene F. Whittome: Musée des Traces
E.R. Wood Gallery
to Jan 6
With a giant tortoise as its symbolic focus, Irene Whittome's *Musée des Traces* uses museum methodology to present and frame experience and history, including the ongoing processes of artmaking and the formation of identity. Developed over a four-year span, the installation is a "putting into an enclosure" of a series of traces or markings in time. Catalogue. A Fraser Elliott Foundation Canadian Contemporary Exhibition.

Walter Trier: A Celebration of Toys
Walter Trier Gallery
to Jan 13
Antique wooden folk toys from Saxony, West Germany, and watercolour illustrations by Walter Trier for *Spielzeug*, a 1922 picture book on traditional toys from Saxony's rural Erzgebirge region. Works in this exhibition are part of the AGO's Trier-Fodor Foundation gift.

Permanent Collection

Fudger & Leonard Galleries
Fourteenth–20th-century paintings, 19th and 20th-century sculpture.

John Ridley Gallery
Canadian historical art.

McLean Gallery
Group of Seven works, complete with such interpretative aids as audiotapes and computers.

Henry Moore Sculpture Centre
Plasters, bronzes and graphics.

Prints and Drawings Galleries
The AGO collection and loans.

Extension Services

Travelling Exhibitions
AGO-organized shows. Dates are subject to change.

4 Hours and 38 Minutes: Videotapes by Lisa Steele and Kim Tomczak
A Fraser Elliott Foundation Canadian Contemporary Exhibition
Dalhousie Art Gallery, Halifax
to Dec 2

Confrontations of Form
Macdonald Stewart Art Centre, Guelph
to Dec 2

Towards a Lyrical Abstraction: The Art of L.A.C. Panton
Tom Thomson Memorial Art Gallery, Owen Sound
to Dec 2

SMS: A Collection of Original Multiples (CONTACT)
McMaster University Art Gallery, Hamilton
to Dec 9

Looking at Art: Art Gallery Education
Laurentian University Museum and Arts Centre, Sudbury
*Sheila Greenspan, Speakers Service Dec 5

Spirit in the Landscape
Glendon Gallery, Toronto
Dec 6–20

Flights of Fancy: Kenojuak, Lucy, Pitaloosie (CONTACT)
Thames Art Gallery, Chatham Cultural Centre
Dec 14 – Jan 13

Inquiries: Language in Art
Laurentian University Museum and Arts Centre, Sudbury
Dec 19 – Jan 13

Confrontations of Form
The Gallery/Stratford
Dec 21 – Jan 27

For the Record: Ontario Women Graduates in Architecture 1920–1960
The Gallery/Stratford
Dec 21 – Jan 28

Lucius R. O'Brien Visions of Victorian Canada
National Gallery of Canada, Ottawa
Dec 21 – Feb 10

"Artists with Their Work" Programs

Joan Krawczyk: Painting
Art Gallery of Northumberland, Cobourg
to Dec 9

Andy Fabo: Painting
McIntosh Gallery, London
to Dec 16

Will Gorlitz: Painting
Centennial Gallery, Oakville Galleries
Dec 1 – Jan 6

Sheila Ayearst: Painting and Photograph Juxtapositions
Macdonald Stewart Art Centre, Guelph
Dec 1 – Feb 3

Giovanni Antonio Galli, called Spadarino, *Santa Francesca Romana* c.1620s; oil on canvas, 42 x 70 cm. Banca Nazionale del Lavoro.

Concerts

Sunday Concerts
Dec 9, 3pm
Come join us. And listen to the music from the Royal Conservatory of Music, with conductor Denis Brott, the Royal Conservatory Orchestra and featured student soloists. Media support by **Sun Alliance Insurance** in association with **CFMX-FM**.

Talks and Tours

Learn about artists, themes, and issues in art. Increase visual awareness. Topics available at the Info Desk. Free with admission. For group tours 979-6601.

Tue to Thu 12:15 & 2pm
Wed 6pm* & 7:30pm
Fri 11:15am** & 2pm
Sat*** & Sun 2 & 4pm

En français: le dimanche à 14h 30, le mercredi à 18h 45

***Rendezvous with Art**
Art at 6. Wed – half-hour tour plus informal discussion. Free.

****Artful Conversation**
Fri 11:15 – half-hour tour, coffee and conversation. Free for seniors.

*****Signed Talks**
Last Saturday each month at 2: for the hearing impaired.
Holidays: Tours at 2 only: Dec 22 & 23. No tours Dec 25 & 26, Jan 1 & 2.

Lectures

The Jackman Hall. First-come-first-served seating. Free with admission. Entrance via AGO lobby.

Books Without Bounds: Artists' Books Yesterday and Today
Judith Hoffberg, editor/curator
Sun Dec 2, 3pm
Hoffberg, an internationally recognized authority on artist-produced books, talks about this fascinating form of artistic expression.

Films

Rick Hancox Retrospective
The Jackman Hall. Entrance via McCaul St. Tickets ($3) and information 977-0414 ext260.

Fri Dec 14, 7pm
Moose Jaw (1990 col. 55 min)
Hancox's memories of Moose Jaw are romantic – a cavernous train station, thundering steam engines, air shows, wild west rodeos. Once a frontier boomtown, today little more than a ghost town, the city reveals technological nationalism's downside. (Screening rescheduled from Nov 23 because of post-production problems. *Filmmaker present.)

Noon-Hour Films
Fridays, 12:30pm in The Jackman Hall. Free with Gallery admission. Entrance via AGO lobby.

Dec 7
Rome, Portrait of a City
(col. 50 min) A connoisseur's tour of Rome and the Alban hills via art and architecture.

Dec 14
Baroque Painting in France and Italy 1600 – 1800
(col. 28 min) Part of the series *The National Gallery – A Private View*, this episode begins with the dramatic realism of Caravaggio.

Dec 21
Grandeur and Obedience
(1969 col. 50 min) The Counter-Reformation Rome of Michelangelo and Bernini.

Dec 28
Realms of Light: The Baroque
(1989 col. 60 min) From *Art of the Western World*: European masterworks of the 17th century.

For Kids

Family & Community Studio
Sun Oct 14 – Dec 9,
Jan 6 – Mar 10, Apr 7–21, 1–4pm
Drop by the Gallery School on Sundays to create your own masterpiece. Materials and guidance by Gallery School artists will help you and your family enjoy drawing, painting, printmaking and sculpture. Under-12s need accompanying adults. Free with AGO admission. Information 979-6621. Family and Community Studio art products generously sponsored by **Crayola**.

Hands On
Sun Oct 7 – May 26, 12–4pm
Kids aged 4–12 and their parents are invited to join in imaginative art-related activities. Come and create a live portrait via costumes and video, or produce high-tech computer drawings or "paintings" made of light. The whole family will enjoy the interplay between these activities and the AGO's contemporary and old master works. Pick up tickets for hourly sessions at the Info Desk (first come, first served). A parent/child program free with AGO admission. *Christmas Break* (Dec 26–30 & Jan 2–6) open 12–4pm. Information 977-0414 ext201.

Gallery School

Anne Tanenbaum Gallery School
Studio class sizes are limited: early registration is suggested. Faculty and courses may be subject to change. Please call 979-6621 or consult brochure.

Adult Studio
Wed & Thurs Jan 9 – Mar 14, 7–10pm
Ten-week courses, for beginners and more advanced students, include introductory and portrait drawing, plus life drawing, pen and ink, painting, printmaking and watercolour. New this year is a drawing course for francophones. Registration by mail or in person only. Cheques may be post-dated to first day of class. Fee: $200; $150 for Gallery Members.

Advanced Studies in Visual Art
Sat Sep 15 – June 1, 9am–1pm
Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, architectural and basic design. Aim: to provide technical training and develop perceptual awareness. As a precollege program, the curriculum gives special attention to students preparing for postsecondary studies in fine art. Fee: $300; $250 for Gallery Members. Program generously funded by the **Eaton Foundation** with special scholarships provided by **Shell Canada Ltd.**

Masters' Series: Adult Studio
Tue Jan 8 – Mar 12, 7–10pm
Selected masterworks from the AGO collection will be studied from a studio perspective with curatorial examination and discussion. Fee: $200; $150 for Gallery Members.

The Grange

The Grange
Complete your visit to the AGO by seeing where it all began – at The Grange, built in 1817 by D'Arcy Boulton Jr., one of the town of York's leading citizens. The oldest surviving brick house in Toronto, from 1913 to 1922 it was the Gallery's first home. Travel back in time and discover this elegantly restored gentleman's house of the 1830s. Free with Gallery admission. Entrance is via Grange Park – please use the handsome lion knocker. For tickets, information, adult tours, call 977-0414 ext237. A Volunteer Committee project.

Grange Volunteers
We need volunteers to keep The Grange a "living" museum. If you're interested in 19th-century art and the social history of Upper Canada, we invite you to join the active group of volunteers who keep the house open to the public six days a week. Training is given for all areas, including research, interpretation of the house and historical housekeeping duties. We really need your help. Please call us at The Grange.

English silver épergne, c.1815.

19th-Century Christmas Musicale
Wed Dec 12, 7:30pm
In early York, the Boultons of The Grange were famed for their hospitality and invitations to their Christmas merrymaking were much coveted. There would have been music, of course – the British custom of holding concerts at home was continued in Upper Canada. Today we're carrying on The Grange tradition. Pine wreaths are hung in the windows, the stairway is entwined with red-velvet-ribboned cedar boughs and downstairs, shortbread is baking and cider is mulling. Come join us for a festive evening: seasonal treats, plus a concert of traditional Yuletide carols and music by Professor Chalaupka's Celebrated Singing School (Chalaupka was a prominent band leader in the 1800s). Tickets $15.

Gallery Hopping

A Volunteer Committee project. For information and tickets (these must be purchased in advance), call 977-0414 ext263.

Wonderful Washington
Jan 11–13
An art-filled weekend: Titian, van Dyck and Corning Glass exhibitions at the National Gallery, the Phillips Collection, the Canadian Embassy and more.

Toronto Corporate Collections
Wed Feb 6, 7pm
Join us for a tour of the TD Bank's Inuit collection and MacDougall MacDougall MacTier's collection of contemporary art. Meet at 6:45 in the TD Bank's lower lobby. Tickets ($10) include refreshments.

April Mystery Tour
Watch for clues…

Club AGO

Club AGO (Young Associates of the AGO, 18–35) brings young people and art together, offering educational and social programs. AGO membership is a prerequisite: Club AGO membership is $15, $5 for students. Information and tickets via the Volunteer Office 977-0414 ext263.

Mistletoe Murder
Mon Dec 10, 7–10pm
The Boulton Family of The Grange invites you to unravel the mistletoe murder mystery, as a holiday celebration is abruptly interrupted by a mysterious death. Use your sleuthing skills in your pursuit of the murderer; remember that you too are a suspect. Or perhaps it was the maid? Delectable seasonal refreshments will be served. Tickets $15; Club AGO members $12. A contribution to the Foodbank is greatly appreciated.

Young at Art Baroque Paintings
Wed Jan 16, 7pm
Tour the exhibition *Selected Baroque Paintings from Italian Banks*, then meet in the Members' Lounge for drinks and conversation. Non-member tickets $5.

Travel AGO

A Volunteer Committee project. For details, call 977-0414 ext263.

Holland
Apr 19–28, 1991
It will be tulip time in Holland, home of Hals and Rembrandt, for this eight-day tour of treasures. From Apeldoorn to Amsterdam, from Delft to Haarlem – flowers and bicycles, barges and beer.

Ireland and Wales
April 30 – May 13, 1991

Georgian doorway in Dublin.

Capture the flavour of Ireland, its people and landscape, with a tour of historic homes and gardens. Enjoy the vitality of Dublin, the 1991 European Capital of Culture. Then travel to romantic Wales, to the wild mountains, lakes and castles that have inspired so many landscape artists.

Hagia Sophia, Istanbul.

Turkey
May 1991
Our adventure begins in Istanbul where we visit S. Sophia, bargain in the Grand Bazaar and enjoy a leisurely cruise on the *Bosphorus*. In Ankara we examine antiquities unearthed at Troy and Catal Hoyuk, the earliest human settlement. Fresco-adorned cave churches and sprawling underground cities await us in the surreal landscape of Cappadocia. The Mediterranean port of Antalya is our headquarters for visits to the classical ruins such as Perge and Aspendos. Kusadasi welcomes us with its resort-like atmosphere and nearby is Ephesus, which is called the world's finest Greco-Roman archaeological site. Our adventure ends with three pampered days on the luxury ship *Halas* cruising in the Fethiye Bay area – relax on board or visit other sites on shore.

The New Berlin & East Germany
Sep 1991
Pass through the Brandenburg Gate into a world of art treasures, antiquities, music and theatre. Hunting lodges, river castles, spectacular scenery and visits to Dresden and Meissen enhance our tour.

The Berkshires
Fall 1991
Autumn mists and glorious fall foliage will surround us as we drive through New England to explore historic mansions, art collections, and, perhaps, harvest festivals.

Russia, Finland, the Ukraine
Sep 20 – Oct 4, 1991
Travel by Finnair to the heart of Russia. Tour Moscow's cathedrals, monuments and artistic treasures. Visit historic Kiev's golden-domed monasteries, and the elegant architecture of Peter the Great's St. Petersburg, now Leningrad. Conclude with a stay in Helsinki, Finland's fascinating capital.

Cruise to the Arctic 1992

Members' Activities

Tickets: Membership Programs
Tickets (limit of four per member) *must* be purchased *in advance*. Refunds only available up to three working days before event. To order by mail, see page 6 instructions; by credit card, call 977-0414 ext263.

Art in the Morning

Spiritual in Art
Wed Dec 5, 9:30am
Meet in the Members' Lounge for refreshments, followed by a tour. Judy Campbell will examine the nature of the "spiritual in art," using works from the AGO collection. Tickets $5.50.

Italian Baroque Paintings
Wed Jan 16, 9:30am
Join us for refreshments in the Members' Lounge, followed by a tour of an outstanding exhibition of Italian Baroque paintings (complemented by Florentine Baroque bronzes from the AGO collection). Tickets $5.50.

Sunday Start with Art

The Grange at Christmas
Sun Dec 9, 11am
Come and tour The Grange, festively decorated in 19th-century tradition. Costumed interpreters will discuss the architecture, society and the family's history. Tickets $8.

Selected Baroque Paintings
Sun Jan 13, 9:30am
Meet in the Members' Lounge for a continental breakfast followed by a tour of *Selected Baroque Paintings from Italian Banks*. Tickets $7.50.

We'd like to apologize to Joan and Jerry Lozinski for omitting their names from the annual report listing of Stage III donors. Long-time members and supporters of the Gallery, the Lozinskis have generously sponsored the new Audio-Visual Screening Room in Stage III – Stage III Fund.

Treasures from the Baroque Age

Wed Dec 19, 11am–9pm

Bronze *Cupid Drawing a Bow* by Massimiliano Soldani-Benzi (1656–1740), H. 44.5 cm. Collection AGO.

THE SEVENTEENTH CENTURY, THE AGE OF THE Baroque, was a time of splendour and creativity in art. Starting in the 1500s, when the Medici, Sforza, Este and other powerful mercantile and banking families served as patrons of the greatest painters of their day, Italian banks have allied themselves with the fine arts. Now, visitors to the AGO will have a chance to savour a jewel-like exhibition, *Selected Baroque Paintings from Italian Banks*, following its stopover at the National Gallery in Washington.

Tours: 2, 3:30 & 6pm
Join our popular guest lecturer Dr. Francis Broun in the Walker Court for lively exploratory talks.

For Members Only: To celebrate the all-day opening, just before Christmas, enjoy complimentary coffee and treats in the Members' Lounge.

The Restaurant *at the AGO*

AGO's elegant *Still Life with Roemer, Fruit and Roses* by unknown 17th-C. Dutch artist.

ENJOY FOOD WITH A FESTIVE FLAIR: RASPberry sherbet, grilled Cornish hen with hoisin and honey sauce, a croissant sandwich, salmon steak with a touch of coriander. Or try our black bean soup with salsa. We serve lunch Tuesday to Saturday and dinner Wednesday evenings. Sunday brunch begins at 11:30: perhaps eggs Benedict and champagne, a cappuccino and a freshly baked fruit tart? We can provide the perfect start, or finish, to a visit at the AGO. Reservations 979-6612.

Clarence Gagnon's 1924 *Village in the Laurentians*. At the Repro Shop.

Shops and Services

Art Rental & Sales Gallery
December is Rent-off-the-Wall month. With over 1200 works by some 300 artists, we're sure to have the perfect gift for everyone on your list: an Inuit sculpture, an elegant abstraction, a bright floral watercolour or an impressionistic landscape. Remember, you can rent *or* buy and friendly knowledgeable volunteers will help you make selections. We're at 35 McCaul Street, 2nd floor (Tue to Sat 10:30-4, Sun 1-4:30). A Volunteer Committee project. 979-6658.

The Impulse Shop
The best in 20th-century design for personal or business gifts: tabletop, desktop and travel accessories, plus toys, cards, puzzles and a selection of folios and books. Marianne Brandt's classic 1920's design. Stainless steelware from Alessi. Sleek anodized aluminum pens, trays, tumblers and cocktail spoons in rainbow tones. Or select something traditional: a brass inkwell, a "courting" candle, a crewelwork kit. For kids, we have inventive games and stocking stuffers: slide puzzles in bright animal designs, trim leather bags full of marbles or jacks, colourful whistles, animal-shaped tambourines. And old-fashioned wooden toys: small rabbits, grasshoppers and cars or a large dinosaur maze – all made in Canada. A Volunteer Committee project.

The Jewellery Shop
The warm beauty of Baltic amber – hues range from pale gold to sienna – is enhanced by Jozef Bojanowski's elegant silver-accented design. Amber bracelets, pendants and rings complement winter wardrobes and make distinctive gifts. Artwear – innovative handcrafted jewellery, ranging from delicate romantic designs to sculpted forms – is always a welcome gift. Or choose from our artist-made accessories.

The Reproduction Shop
It's the season for giving. Posters and fine reproductions from Canada and around the world make ideal gifts. With dozens of choices (from historical right up to the art of the present day) there's something for every taste and for every pocketbook. For smaller budgets, for example, we have smaller "Braun" works. And for a finished look, try our museum mounting or instant Leader frames. We also offer custom framing. Stop by: you can easily select the perfect gift for friends and family. Members' discount: 10% on $10+ sales. A Volunteer Committee project.

Edward P. Taylor Audio-Visual Centre
The A-V centre offers 35 mm slides, media kits and videotapes on a range of art-related subjects for educational use throughout Canada. Loans or in-house viewing by appointment. Film classics in video format now available.

Edward P. Taylor Reference Library
Closed temporarily to all nonstaff readers. The library collections are being reorganized and stored prior to their move to new quarters in mid-1991.

The Restaurant
The popular main-floor dining room offers a diverse moderately priced menu. Fully licensed. Reservations 979-6612.

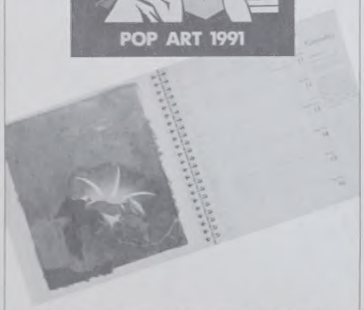
The Coffee Shop
A snack stop on your AGO tour.

Membership Centre
Visit the AGO's Membership Centre in the lobby. New, renewal and gift memberships are available. All inquiries are welcome.

Members' Lounge
Meet for drinks or a light lunch in this elegant room overlooking the Walker Court. Reserved for Members and their guests. A select menu. Fully licensed.

Tennant Times Three: Veronica Tennant, host of CBC's *Sunday Arts Entertainment* (Sundays 2-5), models our Moore sheep T-shirt. At The Impulse Shop.

The Book Shop



Calendars. We've got over 75 wall and engagement calendars, featuring Canadian and international artists and collections. Subjects range from abstract expression to van Gogh, Warhol, William Blake and women artists. Or consider Franz Marc, Matisse in Morocco or the Musée d'Orsay. Prices: $10 to $30. 979-6610.

Marianne Brandt's 1925 cocktail shaker. At Impulse Shop.

Norma Ridley Reading Room
A quiet space off the Members' Lounge stocked with art magazines and exhibition catalogues.

Donor Cards
Commemorate birthdays or special occasions via Gallery donations. The person/family to be honoured receives an acknowledgement card. Tax receipts issued for $5+ gifts. Please include the following with your donation and forward to the Volunteer Office: a) your name and address b) occasion to be honoured c) recipient's name and address d) cheque payable to Art Gallery of Ontario.

ART GALLERY OF ONTARIO

AGO NEWS

DECEMBER 1990

Henri Fantin-Latour, *Still Life: Roses, Peaches and Plums*, 1878; oil on canvas, 38.2 x 54 cm. AGO purchase, 1936.

Auguste Renoir, *La Seine à Chatou*, c. 1871; oil on canvas, 46.7 x 56.1 cm. AGO purchase, 1935.

FROM *IMPRESSIONISM AND ITS CONTEXT*, AN AGO travelling exhibition by Janet M. Brooke, curator of European painting and sculpture. Included are works by Boudin, Bracquemond, Corot, Daubigny, Degas, Fantin-Latour, Jacque, Jongkind, Millet, Monet, Pissarro, Renoir and Sisley. Itinerary: *Jan 11 – Feb 3* Rodman Hall, St. Catharines *Feb 22 – Mar 24* Art Gallery of St. Thomas-Elgin *Apr 12 – May 12* Thunder Bay Art Gallery *Jun 5-30* Laurentian University Museum, Sudbury.

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General Information

Admission
Adults: $4.50
Seniors with cards $2.50/Fri FREE
Students, full-time with cards $2.50
Family (2 adults & children under 19): $9
FREE: Members/children (under 12, accompanied)/Wed 5:30–9pm

AGO: (416) 977-0414
Membership: (416) 979-6620

Membership
Young Member (age 25 & under) $20
Nonresident $30 (100 km beyond Toronto)
Individual $45 Family/Dual $60
Supporting $100 (tax-deductible donation)

Available at the Membership Centre in the lobby and by mail or phone from Membership. VISA, MasterCard, American Express.

Other categories of contributing annual membership, including the Curators' Circle, recognize donations at higher levels. For information call the Development Office at 979-6619.

Notice to Members
From time to time our mailing list is released to arts and other nonprofit organizations that circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please contact the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office before you move, referring to your membership number and old address.

How to Order
For tickets, reservations, information, please consult individual listings for instructions. Otherwise: a) address department specified b) specify date, name of event, number of tickets c) indicate your name, address (with postal code) and phone numbers d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Services for Disabled People
The AGO has a limited number of wheelchairs available. Ask for large-print floor plan indicating facilities/ramp access.

Gallery Hours
Tue to Sun 11am–5:30pm, Wed to 9pm. Closed Mon.

The Grange Hours
Tue to Sun 12–4pm, Wed also 6–9pm. Closed Mon. Entrance via Grange Park.

Gallery Shops
Mon to Sun 10:30am–5:30pm, Wed to 9pm.

Art Rental and Sales Gallery
At 35 McCaul St., 2nd floor. Open Tue to Sat 10:30am–4pm, Sun 1–4:30pm.

Edward P. Taylor Audio-Visual Centre
Tue to Fri 11am–5pm, Wed to 8:30pm.

The Restaurant
Luncheon Tue to Sat 12–3, Sun 11:30–4. Dinner: Wed 5–8pm.

The Coffee Shop
Mon to Sun 10:30am–5pm.

Members' Lounge
Open to Members and guests noon–5:30pm, Wed to 9pm. Closed Mon.

The Art Gallery of Ontario is generously funded by the Ontario Ministry of Culture and Communications. Additional financial support is received from the Municipality of Metropolitan Toronto (Cultural Affairs Division), Communications Canada, The Canada Council, and from its Members and many corporate, foundation and individual donors.